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wesens, des Sturms und Drangs sind, Gottlob ! jetzt grösstentheils von den Büchermachern so steif und lahm geritten, dass man selten mehr, als Knaben oder Krancke, damit auf die Leipziger Messen treiben sieht." In Schiller's *Nachrichten zum Nutzen und Vergnügen* (Stuttgart, 1781), there is in the number of July 31st an article about the peculiar marriage customs at the town of Calverton in England. The lot decides the question of marriage and so sentimentality and passion have no room there. The writer, perhaps Schiller himself, concludes his article with the following words : "Arme Jugend von Calverton ! wie selten werden unter dir die Legionenweiss herumschwermende inspirirte Jungens und Mädgens werden, wie wenig werden sie von Herzens Sturm und Drang, Mord- und Busch- Cameradschaft zu sagen wissen, wie selten werden sie Geisteskraft genug haben zu empfinden, wie Werther und sich das Hirn zu versengen, oder wie Siegwart, und es im Wasser aufzulösen ; aber wir werden desswegen nicht schlimmer daran seyn, antwortet ein solcher holzherzener Einwohner von Calverton." (Cf. Minor, *Der junge Schiller als Journalist*, Viertelj. f. Litt. gesch. 2, 376.)

A humorous variation of the phrase is used in the *Almanach der Belletristen und Belletristinnen* of 1782. In speaking of J. F. Schink, the writer says (p. 181) : "Seine ersten Werke verkündeten so etwas von Wurf und Drang, doch bekehrt' er sich nachher." *Drang* alone is used in the sense of *Sturm und Drang* in the *Nürnbergische gelehrte Zeitung* of 1780, p. 776 : "Romane, in welchen der Dämon der Empfindeley und das Drangs sein Spiel hat."

The passages show how quickly the title of Klinger's drama was applied to the literary movement of the time. It should be noted, however, that in all the passages quoted the phrase does not refer to the movement as a whole, it is not used in the sense of *Genieperiode* as to-day, but it is applied only to a certain important characteristic of the period. I do not doubt but further examination of the literature of the time will bring to light more evidence. For the time after 1782, Erdmann has collected a few passages (*F. M. Klingers dramatische Dichtungen*, Königsberg, 1777, p. 24), a few others may be found in Grimm and Heyne.

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THOMAS KYD'S RIME SCHEMES AND
THE AUTHORSHIP OF *Soliman and
Perseda* AND OF *The First
Part of Jeronimo*.

It is now generally conceded, on internal evidence, that Thomas Kyd wrote *Soliman and Perseda*. The authorship of *The First Part of Jeronimo* is yet in dispute. Sarrazin¹ attributes it to Kyd ; Schick² holds his conclusion in abeyance ; whereas Boas,³ relying largely upon the argument of Fischer,⁴ believes it to be the work of an anonymous playwright, and later in date than 1602. All evidence for *Soliman and Perseda*, and the weightier portion of that concerning the other play is internal. Apart, however, from the arguments adduced, there is an additional one which may be drawn from certain rime schemes of the plays.

Boas (p. LVII) refers vaguely to the likeness of *Soliman and Perseda* to Kyd's plays in "its metrical characteristics, such as the comparative frequency of double endings and run-on lines, and in its proportion of blank verse to rime." Schick notes some rhythmical features of *The Spanish Tragedy*⁵ and speaks⁶ of applying metrical tests to that play, to *Soliman and Perseda* and to *Cornelia*, especially the feminine ending test. A feature, more significant, however, than any of these is the sporadic appearance in all three plays of three regular rime schemes : *aca*, where *c* is an unriming line ; *abab* ; and *aaa*. These occur in the following places :

aca :

Cornelia : I, I, 35 ; III, I, 30 ; IV, I, 105 ; V, v, 436.

Spanish Tragedy : I, II, 17 ; II, I, 3 ; II, II, 96 ; III, VI, 5 ; III, XII, 13 ; III, XIII, 2 ;

¹ *Thomas Kyd und sein Kreis*, pp. 54-58.

² *The Spanish Tragedy*. [Temple Dramatists]. Introduction, pp. XVII-XVIII.

³ *Works of Thomas Kyd*. Introduction, pp. XLI-XLIV.

⁴ *Zur Kunstentwicklung der Englischen Tragödie*, pp. 100-112.

⁵ Larger edition of *The Spanish Tragedy*, Part I [Literarhistorische Forschungen, XIX], pp. LXXXIV-CLII.

⁶ *The Spanish Tragedy*. [Temple Dramatists.] A premonition perhaps to notes in the forthcoming edition of *The First Part of Jeronimo* by Schick, or in his yet unpublished Part II of the larger edition of *The Spanish Tragedy*.

III, XIV, 2; III, XIV, 60; III, XIV, 68; III, XIV, 127; III, XV, 22; IV, IV, 119; IV, V, 6.

Soliman and Perseda: II, I, 102; II, I, 232; II, I, 303; II, II, 66; IV, I, 115; IV, II, 71; V, IV, 103; V, IV, 123.

abab:

Cornelia: I, I, 102; I, I, 147; I, I, 151; II, II, 124; II, II, 128; II, II, 132; II, II, 224; II, II, 304; II, II, 252; II, II, 310; III, I, 25; III, III, 57; III, III, 99; III, III, 108; III, III, 127; IV, I, 101; IV, I, 110; IV, I, 122; IV, I, 147; IV, II, 131.

Spanish Tragedy: II, II, 12, III, XII, 1; III, XII, 5; III, XII, 19; III, XIV, 161; IV, I, 179.

Soliman and Perseda: II, I, 148.

aaa:

Cornelia: III, I, 34; V, V, 213.

Spanish Tragedy: I, IV, 74; III, XIII, 54; III, XIV, 5.

Soliman and Perseda: III, IV, 7.

Besides these, *Cornelia* has *ababbb* (I, I, 96); *ababcaaa* (III, III, 117); and *abba* (II, II, 279, and III, III, 137);

The Spanish Tragedy, *acaa* (III, XIV, 114); *aaaa* (II, II, 54); *aabab* (IV, IV, 46); *abacb* (III, X, 24, and III, XV, 33) and *acbdab* (IV, I, 173);

and *Soliman and Perseda*, *acaa* (IV, I, 145, and V, IV, 32); *aaca* (I, II, 1); and *acbab* (I, III, 64).

Soliman and Perseda is, therefore, at one with *The Spanish Tragedy* and *Cornelia* in its use of such unusual and whimsically varied rime schemes set at random in the texture of the verse. Of such *The First Part of Jeronimo* contains none at all; nor does it contain any other rimes except those of the simple couplet, which is used at irregular intervals. This strengthens the argument for the genuineness of *Soliman and Perseda* and the spuriousness of *The First Part of Jeronimo* as plays of Kyd.

It might be suggested that, if Kyd wrote the *Ur-Hamlet*, traces of these rimes might be expected to have reappeared in the extant *Hamlet* plays.

The Shakespearean Quarto of 1603 shows four appearances of the *aca* and two of the *aaa*; but as *Gorboduc*, which may be taken to represent plays not influenced by Kyd, also contains the *aca* rime four times, while *Macbeth* contains *aaa* once and *aaaa* once, the occurrence of these forms in *Hamlet* cannot be considered a trace of Kyd's workmanship. The German play, *Der Bestrafte Brudermord*, contains no such rimes. If, however, Kyd used them in the *Ur-Hamlet*, their fragility would explain their destruction when the play was revised; while the inferior author of the German paraphrase⁷ would scarcely have attempted to preserve so subtle a feature.

The source of Kyd's usage in this matter was probably twofold: it will be noticed that in *Cornelia* is a large predominance of the *abab* rimes; and that twice appears *abba*, which is absent in the other two plays of Kyd. This may have been due to the influence of the French original of Garnier, in which one of the strophic choruses is in form *ababdeed*. That the French form strongly influenced Kyd is attested by the fact that he wrote most of his speeches for the chorus of *Cornelia* in strophes modelled after the French.⁸ In *The Spanish Tragedy*, which probably antedated

⁷ W. Creizenach ("Der Bestrafte Brudermord' and its Relation to Shakespeare's 'Hamlet.'" *Modern Philology*, October, 1904) says: "This view [that the German play was based on the *Ur-Hamlet* of Kyd] I shall not discuss in detail, as its erroneousness must be at once evident to anyone competent to judge." Nevertheless, the recent conclusions of Schick ("Die Entstehung des *Hamlet*," *Shakespeare Jahrb.*, 1902, p. xxiv.), of Thorndyke ("The Relations of *Hamlet* to Contemporary Revenge Plays," *Pub. Mod. Lang. Association*, xvii, 1902), of Corbin ("The German *Hamlet* and the Earlier English Versions," *Harvard Studies*, v, 245), and of Evans (*Der Bestrafte Brudermord, sein Verhältnis zu Shakespeare's Hamlet*. Bonn, 1902. Also "'Der Bestrafte Brudermord' and Shakespeare's 'Hamlet.'" *Modern Philology*, Jan. 1905), give this view at least the status of a not wholly unreasonable hypothesis; although Evans admits a Shakespearean influence over the composition of the German play.

⁸ Boas (p. LXXV) says: "His versions of Garnier's Choruses, though far from faithful to the original, show much skill in the manipulation of varied strophe-forms. Herein he resembles the Countess of Pembroke." For Lady Pembroke's version of Garnier's *Marc Antoine* see Miss Alice Luce's edition, *Literarhistorische Forschungen* (1897). This version, Miss Luce thinks, inspired Kyd to translate the *Cornelia*.

Cornelia,⁹ the prevalence of *abab* rimes and of closely allied forms may have been due solely to earlier English usage. Yet Kyd's rimes exhibit great mobility of form. In *The Spanish Tragedy* he uses *aca*, *acaa*, *aaa*, *aaaa*, *abab*, *aabab*, *abacb*, and *acbdab*. This varying of the rime scheme suggests that the dramatist may, even at the earlier date, have been conversant with the work of Garnier, who in the *Cornelie* varies the form of his strophe, using *ababdeed*, *ababdede*, *aabab*, and *aabddb*, besides couplets.

Yet Garnier's forms of rime always continue unchanged through a number of consecutive strophes; whereas Kyd's are, except in his strophic choruses, always sporadic. In this particular, however, Kyd was but following earlier English usage, as it appeared, for example, in the employment by Sackville and Norton of sporadic couplets. From this influence came the occasional character of his rimes; while from Garnier came their intricate mobility, certainly in *Cornelia* and probably in the other plays.

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SPANISH LITERATURE.

C. C. MARDEN: *Poema de Fernan Gonçalez. Texto crítico con Introducción, Notas y Glosario.* Baltimore: The Johns Hopkins Press. Madrid: Librería de Murillo. 1904. 8vo., pp. lviii, 226.

The editor of this welcome edition of the *Poema de Fernan Gonçalez* set himself an arduous task when he engaged in the preparation of a critical text of the Old Spanish epic of the thirteenth century, for the bulk of its contents is preserved in but a single manuscript, which cannot be dated earlier than the fifteenth century and bears unmistakable evidences of the bungling of scribes none too familiar with the peculiarities of the poet's language. Professor Marden entered upon his

undertaking fully cognizant of the difficulties that would beset his path, and despite them he has so succeeded in reconstructing the text of his document as to rehabilitate it in its ancient linguistic rights. Even the most cursory comparison of his edition with the earlier ones of Gallardo and Janer will show how sane and thorough are the methods of his scholarship and will make it clear that we must regard his text as the authoritative one. We sincerely congratulate the American editor on the excellence of the work that he has done.

Prefacing the text of the Old Spanish literary monument there is an Introduction of nearly sixty pages in which are discussed such subjects as the importance of the story of Fernán González in early Castilian poetry, the number and condition of the manuscripts containing certain brief extracts from the *Poema* and the state of the one long manuscript, earlier editions of the whole or part of the *Poema*, the question of its date and authorship, the sources of the matter in it and its relation to the Chronicles, and, finally, linguistic and metrical problems. With the literary history of the hero Fernán González, Professor Marden has not felt impelled to deal at any length, since it has already been treated rather fully by Menéndez y Pelayo and by his able successor at the Universidad Central of Madrid, Menéndez Pidal.

Like the Cid, Fernán González was a doughty Castilian warrior, and like him also he was ever dear to the hearts of the Castilian people. Hence his literary popularity, which is attested not only by the long epic presented to us in the present volume, but also by the accounts of his deeds given as early as the thirteenth century in Berceo's *Vida de San Millán* and in the *Crónica rimada del Cid*. Then, too, his story was probably sung in a fourteenth century *cantar de gesta* of which vestiges may be seen in the ballad *Castellanos y Leoneses* and in the *Crónica de 1344*; and it provided matter for some thirty-two ballads that have been subjected to a close study by Menéndez Pidal. Less valuable as literary documents, but yet indicative of the persisting popularity of Fernán González, are the sixteenth century verse compositions of Gonzalo de Arredondo in which the prowess of the ancient count is celebrated.

The manuscript which is the main source of

⁹Sarrazin, Boas, and Schick agree in fixing the date of composition of *The Spanish Tragedy* prior to 1588; it is generally conceded that the *Cornelia* was written about the close of 1593 or the beginning of 1594.